2011 APACONFERENCE
PEER-TO-PEER RESOURCE TABLES IN THE ROUND
HOME RECORDING

Presented by:
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INTRODUCTION

Publishers and producers are increasingly using remote talent who record audiobooks in their own studio, typically at home. Having your own studio can allow you to get more work and work your own hours while still turning out a quality product. Note that this discussion/guide assumes you are an audiobook narrator and that you work well enough without a director to keep publishers and producers happy with your performance, so we'll touch on the physical/technical aspects of recording in your own studio.

HOME STUDIO SET-UP

A narrator's home studio can be as simple and inexpensive (i.e., $Hundreds) or as complicated and expensive (i.e., $$Thousands) as you make it. Regardless, the end result should be the same in both cases - quality sound with a quiet background. More equipment and money does not always provide a better answer. Therefore, it's safe to go initially for affordable quality and upgrade later if you so desire (or have to).

Recording Equipment - There is *a lot* of good information on the Internet regarding equipment recommendations and because which equipment you ultimately choose will depend on your own given situation (where you live, your budget, knowledge, skill, etc.) no recommendations will be made here. Rather, we will provide a general overview.

- **Computer** - any relatively new Mac or PC, computer specifications must meet recording software requirements
- **Backups** - using an external hard drive with backup software is highly recommended to recover from data loss (it *will* happen)
- **Recording Software** - ranging from free (Audacity) to hundreds of dollars (Pro Tools and the like) and many programs in between, the software must

be capable of single-track mono recording and be compatible with the computer on which it will be used, some basic additional bells and whistles (like plug-ins for post-processing such as an expander/gate, compressor/limiter, equalizer, and de-esser are very helpful and in some instances may be essential depending on your setup/location)

- **Microphone** - any large diaphragm, condenser microphone ($150-200) will work, must use a microphone stand and a microphone "*shock mount*" to isolate vibrations, must also use a "*pop filter*" or foam "*wind screen*" to prevent "*plosives*"
- **Monitors** - desktop speakers used for general listening/playback, computer desktop speakers will suffice
- **Headphones** - closed back headphones that surround the ear ($100-$150) used for detailed editing
- **Cables** - don't skimp on quality/cost, but you don't have to go gold-plated, either, shorter is better than much too long
- **Recording Space** - extremely important to have a quiet space in which to record, may be a closet, corner of a quiet room, or a spare room away from air conditioners, refrigerators, furnaces, etc., or a pre-fabricated "sound booth" FYI - used WhisperRoom sound booths can be found on Craigslist.org or eBay, often for up to 50% off retail
- **Lighting** - your text must be well lit and easy to read, LCD computer monitor works, as do iPads, but you may receive a printed and bound book to read so an appropriate stand will be needed
- **Comfortable Chair** - sitting with good posture on a solid noiseless chair that has arms is paramount
- **Ventilation** - avoid totally closed in spaces as the heat may become oppressive tiring you out prematurely and negatively affecting your performance

NOTE: It's important to have your computer's keyboard and mouse located next to the microphone to allow you to edit-on-the-fly. See accompanying article "Recording Audiobooks Efficiently." It's also a good idea to have an experienced narrator who has their own studio, or even a professional audio engineer to look over your set up and help you "fine tune" it - it's worth it even if you have to pay them!

DEVELOPING PUBLISHER/PRODUCER RELATIONSHIPS

Whether you have already established positive working relationships with publishers/producers or you need to establish them maintaining those relationships is crucial to your long-term, on-going success. The majority of audiobook work will come from publishers and producers. For this reason, it's in your best interest to develop good, ongoing, working relationships with multiple publishers and producers to meet your recording schedule needs.

Create and maintain a list of publisher and producers contacts in the industry and stay in touch with them. Introduce yourself. Share your demos. Let them know what you've been up to. Mention new demos to them. Get involved in the industry through joining APA and AudioFile Magazine online. Don't forget to meet and befriend your fellow narrators, because they're a good source of information, as well.

Even once you establish a relationship with a publisher/producer, occasionally touch base with them because they just might be walking into a scheduling meeting and keep you in mind while assigning upcoming books.

AUDIOBOOK PRODUCTION STEPS

Once you begin recording in your own studio you may quickly realize that there is a lot more to audiobook recording than you thought. You may find that you do not or cannot do all of the production steps required.

From a narrator's standpoint, audiobook production may include, but may not be limited to the following steps (and who is responsible for those steps). Typically, a narrator recording in their own studio will be responsible only for those steps noted with an asterisk:

> ***Researching** (narrator) - reading the book and looking up all the words you're not sure you know how to pronounce and taking good notes on a spreadsheet
>
> ***Recording** (narrator with or without an engineer) - laying down the audio tracks of the text being read
>
> **Editing, Initial** (engineer or narrator) - removing reading mistakes, mouth noise, background noise, ensuring appropriate and consistent pacing, etc. (*some of which can be done by the narrator during recording*), and also adding music if required

Proofing (proofer) - listening to the audio while reading the book to ensure accuracy and taking good notes on a spreadsheet (not necessarily a good idea for a narrator to proof their own work)
*Pickups (narrator) - recording the corrections noted by the proofer
Editing, Final (engineer or narrator) - inserting the recorded corrections to insure a good match in sound and pacing
Mastering (engineer or narrator) - making sure all of the audio sounds consistent and dividing up the audio as required for MP3 download or MP3 and/or audio CD production
Quality Control (QC) (publisher/producer) - listening to the book one last time to make sure everything is right before being released to the public

How much or how little of this process you are involved in will be determined by how much (or how little) knowledge, skill, and time you have - or more appropriately, how much responsibility to desire to take on. Some of steps of the process may be handled by the publisher/producer, but if they are not *you* may be asked to do it. Rather than turning down a job you may want to consider doing what you can and *outsourcing* the rest.

OUTSOURCING
Depending on which services you need to outsource, you can expect to pay according to a finished hourly set by each individual service provider. Some single processed (e.g., proofing, or editing) may go for $50 per hour, whereas some full-service production facilities will do it all for $250-350 per finished hour. You will have to shop around according to your needs.

As part of this APAC presentation a production directory/resource list is being presented and therefore will not be included here.

ESTIMATING AUDIOBOOK PRODUCTION
Before you know how much to charge for an audiobook you have to know how long the finished book will be. You also need to know which steps of the production process for which you are personally responsible. In this section we will only discuss how to determine the length of the book and

determining a rate to cover the three typical steps a narrator is responsible for; researching, recording, and pickups.

Because it takes more time to record and produce and audiobook than the length of the *finished* audiobook (e.g., a ten-hour audiobook could take 60 hours of labor to make), we do not deal in *labor* hours but only in *finished hours*. *Finished* hours is the length in hours of the *finished* book as it will be sold. There are a few ways to estimate what that number might be before the book is recorded.

Word Count and the Finished Hours
The average reader reads 9,000 words per hour (w/h). Therefore, a book with a *word count* of 90,000 words will be about 10.0 hours long (90,000w ÷ 9,000w/h = 10.0h). This number will be part of how you determine how much you will be paid. In fact, it's an absolutely critical number to know because it gives you the most accurate estimate of finished hours.

Notice that the above calculation requires knowing the "word count" of the book. Publisher/Producer's should know this number or have an accurate estimate. If they don't and you have a copy of the book in a PDF you can copy and paste the book into MS Word or another word processing software program to find out the word count. If you have a hard copy of the book you will have to time yourself while reading a number of pages and divide the number of seconds (s) it took to read by the number of pages (p) you read--while ignoring mistakes--then dividing by 60 will give you the minutes-per-page (m/p).

> 600 s ÷ 4 p = 150 s/p
> 150 s/p ÷ 60 s/m = 2.5 m/p

Multiplying the minutes-per-page by the number of total pages in the book (p/b) will give you the minutes-per-book (m/b). You then divide that number by 60 minutes-per-hour (m/h) to get a reasonable estimate of the length of the book in *finished hours.*

> 2.5 m/p x 240 p/b = 600 m/b
> 600 m/b ÷ 60 m/h = 10.0 finished hours

It's important to realize that the more blank pages and illustrations a book contains, the less accurate your finished hours will be. For this reason, an *accurate word count* is the best number to use because it does not take blank pages and illustrations into consideration.

You will also need to determine how long it will take you to record one hour of finished recording, or the number of *labor hours* to record the audiobook. This is your *recording ratio*. If it takes you 2.0 hours of actual recording (and making and editing out mistakes) to come up with 1.0 hour of finished recording, then you are said to have a 2:1 (or a two-to-one) recording ratio. Note: *Recording ratio* does not take into consideration the other steps of audiobook production (editing, proofing, etc.) previously mentioned, each of which will have it's own ratio. You can add all of these ratios up to learn what your full production ratio is.

To learn more about *labor hours* vs. *finished hours*, see the accompanying article "Recording Audiobooks Efficiently."

Why all the higher math? Because you will be quoting your rate for audiobooks to publishers and producers based on your "hourly rate" for one finished hour. How much you charge for your "hourly rate" will mostly depend on your experience level. This will take a number of factors into consideration, such as: the number of books you have recorded, the number and quality of reviews you have received, how easy you are to work with, your reputation in the industry, etc.

Hourly rates range from well below one hundred dollars per finished hour for new narrators working on smaller, lesser known titles to hundreds of dollars per finished hour for highly-experienced narrators working on major titles of popular authors. It will take some trial and error on your part to determine your rate. Don't be surprised if you settle on different rates with different publishers/producers. Once you have some accomplishments under your belt you may use them to justify a higher rate when appropriate.

Negotiating

Of course, *your* job is to maximize your income, which includes your hourly rate and the *publisher/producer's* job is to minimize their cost, which includes your hourly rate! You should strive to arrive at an hourly rate that

is agreeable to you both, one that is mutually beneficial. You get the rate you need/want and the publisher/producer gets what they need/want - which is a quality finished product delivered on-time at a rate that's within their budget! When discussing rates, it's best to discuss budgets in terms of a range. This should hopefully give both of you enough wiggle room to find a place to meet in the middle.

It may even be possible to request a temporary, try-out rate; a lower rate for the first few books to see how well you will work together, with the possibility of renegotiating another rate in the near future.

Make sure you are both clear on exactly what is expected of each other before proceeding - the types of files to be delivered, when and how they will be delivered, and when to expect the pickup session, etc.

Finishing the Job, Delivery, and Payment
Research and record the book in an efficient fashion. Deliver the book via the agreed upon method. Once the job is delivered you should submit an accurate, professional looking invoice for the work completed. Keep track of the outstanding invoices to make sure you get paid. All the while, you should be talking about your availability for the next book to ensure you have a steady stream of work.

CONCLUSION
This "quick-start" style guide by no means covers everything you will need to know or do to successfully operate your own studio. There are lots of online resources with plenty of information available to fill in the blanks. As Lao Tzu, the father of Taoism famously said: *The journey of a thousand miles begins with a single step."* Consider this your first step!

Good luck and have fun!

RESOURCES

- **Audio Publishers Association** - www.audiopub.org/
- **Audiobook Community** - www.audiobookcommunity.com/
- **Audiobook Creation Exchange Video Series** - http://www.acx.com/help/video-lessons-resources/200672590
- **AudioFile Magazine's Audiobook Reference Guide** - www.audiofilemagazine.com/guide_search.cfm
- **LinkedIn Groups** (must join LinkedIn to view):
  - **Voice Over Professionals**
  - **Audio Publishers Association**
  - **Working Voice Actor Group**
- **Voice-over XTRA!** - www.voiceoverxtra.com
- **The VO-BB** (voiceover bulletin board) - http://www.vo-bb.com/
- **Google** - search key words "voiceover," "voice over," "audiobook production," "home recording," etc.

The following article deals with recording efficiency and is very helpful in determining your audiobook production cost in time and was published in two parts at Voice-over XTRA! (voiceoverxtra.com).

<u>Part 1:</u>
# Recording Audiobooks Efficiently: 'Finished Hour' Vs. 'Labor Hour'

By John Pruden
Audiobook Narrator & Voice Actor

When recording audiobooks at home, it is extremely important to do it as efficiently as possible, since this will maximize your profit as a narrator.

In Part 1 of this two-part series, we'll discuss how audiobook narrators are paid and the difference between "finished hours" versus "labor hours."

In Part 2, we'll discuss two very important things you can employ with your recording setup to record more efficiently, and thereby increase your hourly profit for labor.
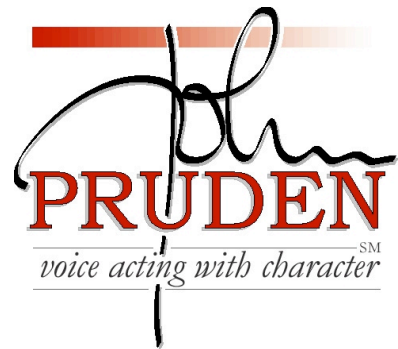
MANAGING THE VARIABLES

There are a lot of variables involved in audiobook production. Managing the variables that are under your control can go a long way to helping you be more successful as an audiobook narrator.

Here, we'll be focusing primarily on audiobook production at home, rates per finished hour, and how actual labor hours figure into the equation.

This last part will help illustrate just how important working efficiently is to your success as an audiobook narrator.

SPEED COUNTS

Basically, a narrator can record in one of two places:
- in a publisher's or producer's studio, or
- at home in your own studio.

If you're recording in a publisher's or producer's studio, it's very important to the producer/director that you do a good job and do it quickly.

This is because everyone wants to make their money as quickly as possible so they can move on to the next job and make more money – the same as any other voice-over job.

But if you're recording alone at home you have all the time in the world, right?

Right, but also *Wrong!*

It's not in your best interest to take a lot of time – unless, of course, you're independently wealthy and are only doing this for a hobby. In which case, you can tune me out and I hate you.

FIGURE YOUR LABOR

If you're recording alone at home and are given nothing more than a book and a deadline, do you think it's important to the publisher or producer exactly how long it takes you to complete it?

No. They just want you to do a good job and submit it before your deadline.

So it becomes very important to the narrator to do it quickly and efficiently.

This is because there are "finished hours" and "labor hours," and the labor hours are paid from the finished hour rate!

PAID FOR FINISHED HOUR

Typically, audiobook narrators are paid an hourly rate based upon the "finished hour" of the book being narrated.

Hourly rates for new narrators paid by medium- to large-sized publishers range from about $100 to $350 per finished hour - both in studio and at home.

For simplicity sake, we'll use $100 per finished hour and the average book length of 10 hours.

Therefore, a finished book that is 10.0 hours long will get the narrator paid $1,000.

Pretty simple. Or is it?

ASK FIRST ...

Let's ask some questions:
Q1: If you are paid $100 per finished hour to record a 10-hour book, can you say you're making $100 per hour?

Q2: What if it takes you 100 hours to complete the 10-hour book?

Q3: Does taking 100 hours to complete a 10-hour book seem excessive to you?

GO FIGURE

Let's do the math to find out.

How long it will take you to complete a book will depend on how much or how little of the work you and the producer/publisher/author have agreed you will do.

There are a number of variations. Let's look at two: the **minimum** and the **maximum**. Note that the following examples do not include adding any other performers or music in any form.

MINIMUM HOURS

At the very minimum, you will read and research the book, then record your narration and any corrections you must make. This is a typical arrangement with a publisher and can be recorded in their studio or your own at home.

It looks like this:
- Reading and researching, 10-15 hours
- Recording the narration, 20-30 hours
- Recording corrections, 1-2 hours

TOTAL: 31-47 hours

MAXIMUM HOURS

On the other hand, it's entirely possible that you may find yourself performing every aspect of an audiobook's production: reading/researching, recording the narration, proofing, recording corrections, editing, and mastering.

So let's break down the complete production of a 10-hour book for all aspects of production:
- Reading and researching, 10-15 hours
- Recording the narration, 20-30 hours
- Proofing, 10-15 hours
- Recording corrections, 1-2 hours
- Editing, 20-30
- Mastering, 1-2 hours

TOTAL: 62-94 hours

YOUR LABOR COST

However long it took you to actually complete your portion of this book is your hours of labor.

Therefore, if you are getting paid $1,000 for this 10-hour book, labor-wise, you could be making the following:
- 31-47 hours of labor will earn from $21.28 to $32.26 per labor hour
- 62-94 hours of labor will earn from $10.64 to $16.13 per labor hour

WHAT YOU *REALLY* EARN

So, to answer our questions:
Q1: If you are paid $100 per finished hour to record a 10-hour book, can you say you're making $100 per hour?

Answer: Yes, per "finished" hour. No, per "labor" hour

Q2: What if it takes you 100 hours to complete the book?

Answer: Then you'll be making $100 per finished hour and $10 per labor hour.

Q3: Does taking 100 hours to complete a 10-hour book seem excessive to you?

Answer: Only if you're responsible for minimal production, but not when you're responsible for the entire production of the audiobook.

UNDERSTAND & NEGOTIATE

You can easily see that if a low per-finished hourly rate is combined with a lot of production hours, it's possible for a narrator to get paid less than minimum wage per hour of labor!

This simple example quickly shows the importance of proper negotiations to ensure that you are getting paid for all of the labor you are performing.

You can also see how important it is to take all of this into consideration by doing that math – *before* negotiating.

INCREASE YOUR EFFICIENCY

But most importantly, you can see that the more efficient you are in your production, the more you will make per hour of labor!

As your efficiency decreases, your labor hours increase - and your resulting rate per hour of labor will decrease, as a result.

Therefore, our goal as narrators should be to increase efficiency to achieve an increased, reasonable rate per labor hour.

So, how do we become more efficient in our production, you ask? See Part 2 of this series, ***Recording Studio Setup & Using "Quick Punch"*** - coming soon.

Note about the numbers: The hours and rates shown here are meant to be as accurate as possible. Everyone may not agree with these numbers because everyone's personal experience and level of expertise is different.

But everyone with experience in this area should be able to agree that these numbers are possible. Only your time and experience will help you develop your own numbers.

Part 2
Recording Audiobooks Efficiently: Studio Set-Up & Using 'Quick-Punch'

By John Pruden
Voice Actor & Audiobook Narrator

When recording audiobooks at home, it is extremely important to do it as efficiently as possible, as this will maximize your profit as a narrator.

In **Part 1** of this two-part series, we discussed how audiobook narrators are paid and the difference between "finished hours" versus "labor hours."

In doing the simple math of calculating the difference between those hours, we saw how they relate to each other and that minimizing the labor hours will maximize your hourly rate.

Now in Part 2, we discuss two very important things you can employ with your recording setup to record more efficiently and thereby increase your hourly profit for labor:
 *   putting your computer's monitor, keyboard, and mouse close to your microphone, and
  *   using a feature called "quick-punch" with pre-roll to edit-on-the fly while you record.

LONG-FORM NARRATION

In the first article, we touched on the fact that while recording a 10-hour audiobook, you may actually be recording for 20 to 30 hours. That's hours, not minutes!

Welcome to the world of long-form narration, my friend! If you're not organized in your methods, then that time may be even longer.

Let's look at two scenarios that will illustrate this point, and also see what we can do to be more efficient.
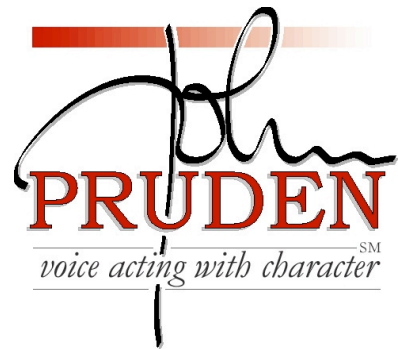
<h1 style="text-align:center">Scenario One: Worst Case
RECORD NOW & EDIT LATER</h1>

This scenario represents a common home recording set-up in which the microphone and computer input devices are *not* located together with the microphone.

Rather, the computer monitor, keyboard and mouse are on a desk situated away from the microphone - which may be isolated in a booth or closet or behind partitions.

It goes like this ...

You hit the RECORD button on your computer keyboard, you go into your booth, closet, the next room, behind the partition, or whatever, sit down in front of your microphone, then begin reading out loud.

You read until you make a mistake, and read that line again, and maybe again a couple times, then continue on with the rest of the text.

RECORD EVERYTHING

All the while, your computer is recording and you haven't stopped it because you're busy reading and the keyboard is out of your reach.

You keep doing this for a number of hours, taking occasional breaks and only stop recording during those breaks.

You feel like you're making progress because you've read 40 pages in four hours! But when you listen to your recording, you realize something.

You've estimated that each finished page will be about two minutes long, which means you've recorded about 80 minutes of the book.

But you look at the length of the actual recording on your computer and see that it's 210 minutes long! That extra 130 minutes is all those mistakes you made, and you have to edit them out.

TRY TO REMEMBER

That's not the bad news, though.

Not only do you have to listen to that entire 210 minutes to edit out all the mistakes, but every time you hear a mistake you have to figure out exactly what to edit out.

This means you will listen to the same stuff and rewind many, many, many times throughout that 130 minutes, effectively making it twice as long.

If you made two or three or four mistakes on just one line, you may spend two or three or four times more than you need to on that one line.

VERY TIME-CONSUMING

Result: it could take you up to five hours to edit out two hours of mistakes to get your 80 minutes of good audio.

That's time you could spend doing something else like, oh, say - making money recording another project!

If you took good notes about your mistakes on your script while you recorded, you'd be able to use those notes as a guide while you edit which would speed things up a little. But that takes valuable concentration away from your performance.

There has to be a better way. Because if you keep this up, your labor hours are going to eat so far into your finished-hour rate that you'll end up making fast food wages!

Scenario Two: Best Case
RECORD & EDIT ON-THE-FLY

This scenario represents another common home recording set-up, in which the microphone and computer input devices, computer monitor, keyboard and mouse are located together with the microphone.

This may be in a booth or closet or behind partitions. Note: your computer is located elsewhere.

Here's how it goes ...

You sit down in front of your microphone; you hit the RECORD button on your computer keyboard and begin reading into the microphone.

FIX MISTAKES NOW

When you make a mistake, use your mouse and keyboard as you look at the recording software on your monitor to scroll your cursor back to the appropriate spot and hit RECORD again, read and continue.

You do this for several hours, taking occasional breaks. You read about 40 pages in four hours, or about 80 minutes of finished audio.

You listen to your recording and see that your 80 minutes of finished recording is … 80 minutes long!

You give your voice a break, move on to something else, do a little marketing, send a few emails, or go for a walk or bike ride, or play with the kids.

Not tired yet and still have some energy? Go back and record some more, because you're recording efficiently now!

WHAT'S THE DIFFERENCE?

The big difference here is this: some voice talent who are used to short-form work, such as 30- and 60-second spots for TV and radio, might have the microphone positioned away from the keyboard – and that's okay for short-form work, but not for long-form work.

A key element to recording audiobooks efficiently is to have your keyboard, mouse, and monitor close enough to your microphone that you can comfortably reach and use them.

But remember - I didn't include the computer!

Leave the computer outside/away because it most likely makes too much noise. Also, the heat it puts off will raise the temperature in your booth.

Note: Some laptops are quiet enough to position close to the microphone, but not many.

LONG CABLES

With both laptop and desktop computers, you can use USB and computer monitor extension cables (VGA or DVI) to set it up this way.

But if you use your computer for other tasks besides recording, and don't want to have to sit in your booth while you balance your checkbook, just hook up two of everything to your one computer. This lets you control it from two different locations! And you can be comfortable while you do your regular computing.

It's pretty much an essential way to operate for long-form narrations.

'QUICK-PUNCH' IT

The other key element is using what **Pro Tools** recording software calls "quick-punch" to punch-in your corrections on-the-fly. You'll also need to use the "pre-roll" function.

Using pre-roll and quick-punch together allows you to place your cursor on a section already recorded - like right before the mistake you just made - so that when you hit the RECORD button, again the pre-roll function will start playing for a predetermined amount of time. Two seconds is the norm.

This recording starts immediately before the punch-in point, so that you can hear the last portion of the correct recording. When the punch-in point is reached, it automatically begins recording again at that point. You begin reading and continue until you make another mistake.

In essence, you are recording over every mistake you make immediately after making them. This deletes the flubbed line and moves on, leaving a cleanly-edited correction in your wake.

LEARN TO DO IT

When you get really comfortable with this process, every edit will be so clean and seamless that you won't have to do any cross-fades to smooth them out.

You can find videos online that go over these functions in detail – they're pretty simple and easy to use.

If you use a software program other than Pro Tools, the terminology may be different, but the handy feature is probably there.

You may have to explore your software's user manual or HELP screens to find them and learn how to use them.

It's possible that some entry-level recording software may not have these features, so you might have to upgrade. Again, you'll have to determine the capabilities of your current set-up.

CUTS LABOR TIME

The best-case scenario cited here is what the pros do, both in the studio and at home, because it makes things so much easier and faster and squeezes more dollars out of every hour of labor.

The point is to do everything within your power to ensure that what you record is as close to a finished product as practicable.

If you've already recorded an audiobook and haven't tried this method, then you have probably been scratching your head trying to figure out how in the world you were going to make any money at this genre, because it was taking so freakin' long to complete a book.

START RIGHT

If you *haven't* recorded an audiobook and really want to, it would be a good idea to arrange your recording set-up in this way and familiarize yourself with punching-in

before you tackle that first book. Either that, or make sure your deadline allows plenty of time to accommodate your learning curve!

The more efficient you are while recording and editing, the closer your labor hour rate will be to your finished hour rate.

The two will never be equal to each other, but it's in your best interest to be as efficient as you can while you're recording so that you can get the most out of your time – and quickly move on to that next project!

ABOUT JOHN ...

*John Pruden is a full-time audiobook narrator who also performs in corporate narrations, as animation and video game characters, and in radio and TV commercials through his company, **Voice Acting With Character**. In just under three years, he went from being a part-time voice actor with a day job to a full-time, home-based audiobook narrator. He is also a frequent contributor to **VoiceOverXtra** on audiobook topics.*

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NOTE: This printout was presented at the 2011 Audiobook Publishers Association Conference. The original copy may be found at www.voiceoverxtra.com.